RUM NEWS

SEASON 1957 - 1958

VOL. 12

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Vol. 12, No. 3 THIRD CONCERT



MARIAN ANDERSON

CONTRALTO

FRANZ RUPP at the Piano

CAPITOL THEATRE

REGINA, SASKATCHEWAN

SUNDAY EVENING, FEBRUARY SIXTEENTH

Nineteen Hundred and Fifty-Eight

MARIAN ANDERSON

BIOGRAPHY

Honor-laden as few have been in the history of music, Marian Anderson has become a legend to millions across the world.

First of her race to sing at the Metropolitan Opera, recipient of the \$10,000 Bok Award, the Springarn Medal, five Honorary Doctorates of Music, and many other honors, she is represented in a mural in the Department of Interior in Washington commemorating her Easter Sunday concert in 1939 that drew 75,000 to the Lincoln Memorial. She has sung three times in the White House, the second time for the royal guests from England, King George and Queen Elizabeth. King Gustav Adolf conferred on her Sweden's "Litteris et Artibus" medal; from the Emperor of Japan she

received the Yukosho medal; Finland has given her its esteemed Order of the White Rose and the Marshall Mannerheim Medal, and other decorations have come from Haiti, Liberia, France, and the Philippines.

Born in Philadelphia, one of three daughters of a modest family, she early showed signs of extraordinary gifts, singing in the church choir and frequently filling in for an absent soprano or bass. With the "Fund for Marian Anderson's Future" collected by the congregation, she paid for her first lessons. Scholarships from teachers furthered her study until her debut with the New York Philharmonic-Symphony.

European Success

Becalmed for a time, she went to Europe on a Rosenwald Fellowship. Her



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first concert in Berlin was a modest success But her initial tour of Scandinavian countries proved to be the wind which whirled her to the heights of fame.

The Finnish composer. Sibelius, in whose studio she sang, said gravely, "The roof of my house is too low for your voice". The Moscow Art Theatre Director, the late Stanislavsky, brought her an armload of white lilacs in midwinter and begged her to sing in his production of "Carmen". At the Mozarteum in Salzburg, Arturo Toscanini went to her and said, "A voice like yours is heard only once in a hundred years". Earlier that summer, in Paris, Impresario Sol Hurok heard her sing for the first time. The contract for her return to the United States and Canada was signed the next day.

Acknowledged America's beloved "high priestess of song". Miss Anderson has sung during the past three seasons in Japan, Korea, Israel, South America, North Africa, France, Germany, The Lowlands, Scandinavia, Spain, and England. Her recent tour through Korea. the Philippines, Vietnam, Burma, Thailand, Malaya, Ceylon and India was presented to American television viewers during Christmas week as "The Lady from Philadelphia: Through Asia with Marian Anderson", on "See It Now".

Marian Anderson is appearing before Celebrity Concert audiences this season in Regina, Calgary, and Edmonton.



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Programme

GOD SAVE THE QUEEN

I

WHEN I AM LAID IN EARTH - - - - - - - - Purcell When I am laid in earth,

May my wrongs create no trouble in thy breast, Remember me, but ah! forget my fate.

SE FLORINDO E FEDELE - - - - - - - - Scarlatti

Should Florindo be faithful Surely I'll fall in love. How artful e'er he draw the bow Well vers'd in archers' wiles, My heart I can defend, I know, From any luring smiles. Sighing, weeping, and imploring My breast can never move; But if he should be faithful I'll surely fall in love.

THE SPIRIT'S SONG - - - - - - - - - - Haydn

Sombre in mood, "The Spirit's Song", represents the message of a departed love to the sorrowing lover.

MY MOTHER BIDS ME BIND MY HAIR - - - - - Haydn

My Mother bids me bind my hair with bands of rosy hue,
Tie up my sleeves with ribbons rare and lace my bodice blue.
For why, she cries, sit still and weep, when others dance and play,
Alas, I scarce can go or creep, while Lubin is away.
'Tis sad to think the days are gone, when those we love are near.
I sit upon this mossy stone, and sigh where none can hear,
And while I spin my flaxen thread and sing my simple lay,
The village seems asleep or dead, now Lubin is away.

(Continued next page)

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II

IMMER LEISER WIRD MEIN SCHLUMMER

Brahms

Lighter far is now my slumber
And my sorrows without number
Seem a shadowy veil over me.
Oft in dreams thy voice again calleth to me tenderly
But the door is closed to thee;
Then I wake and weep for bitter pain, bitter pain.

Ah, my love, I soon shall perish And another love thoul't cherish, When I'm pale and cold-pale and cold Ere the May wind warms the wold, Ere the throstle trills his tune Wouldst thou me again behold Seek, oh seek me soon, Seek, oh seek me soon.

VON EWIGER LIEBE

Brahms

In the twilight, two lovers are wandering home. "If you are unhappy and ashamed, our love shall be as quickly ended as begun." The maiden answers, "Our love shall never fail. It is stronger than iron and steel, for love is eternal."

BOTSCHAFT

Brahms

Fan ye breezes, fair and softly Fan the cheek of my sweet lady Gently sport ye with her tresses Hasten not to speed away, Hasten not to speed away.



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DEIN BLAUES AUGE

Brahms

So clear thine eyes to gaze within Those depths of April blue
Thou askest what I seek therein
I seek my life made anew.
Two burning eyes enthralled my soul,
And still the smart is dear;
But thine, love, like the sea are cool,
And like the sea are clear, and like the sea are clear.

DER SCHMIED

Brahms

My love I can hear, his hammer is banging, And clashing and clanging! Afar it resoundeth Like church bells, it soundeth through alley and square Beside my black forge is standing my lover And yet I cross over, for bellows are roaring And round him are pouring the flames they disgorge.

III

ARIA: MON COEUR S'OUVRE A TA VOIX From "Samson and Delilah"

C. Saint-Saens

Like blossoms to the sun,
So my heart opens to the sound of thy voice!
O love, speak again, let all my tears be dried;
Let my heart now rejoice
Once more in tender love I would fain hear thee say
These vows so oft repeated
That thou art all my own, Ah repeat, pray
Ah, with love my heart is burning,
All my soul for thee is yearning.
With love my heart is burning, with love my heart is burning.
As sways the golden wheat with each breath of air
When harvest time is near;
My heart is strangely mov'd, stirr'd by the Love I bear
When thy voice meets my ear.

(Continued next page)

— Intermission —



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TO ENCORE OR NOT

Orchestral concerts tend to be rather solemn affairs, but the New York Philharmonic's concerts on Dec. 13 and 14 were spiced with a somewhat peppery controversy which arose when Yehudi Menuhin attempted to play encores, thereby breaking an unwritten law of the organization.

At his first appearance of the week with the orchestra, on Dec. 12, Mr. Menuhin played the Prelude from Bach's E major Partita for Violin Alone as an encore, after Bloch's Violin Concerto. He was at once requested by the management not to repeat this.

The Philharmonic feels that there are good musical reasons for not playing solo works in an orchestral program, quite apart from the serious derangement of schedules involved. But at the Friday matinee Mr. Menuhin played

another encore, also by Bach. The Philharmonic management protested even more strongly. So when the audience applauded expectantly at the Saturday evening concert, Mr. Menuhin held up his hand for silence and made a sharp little speech, beginning "I am not allowed", criticizing the Philharmonic direction and defending encores. The audience laughed and gave him amother recall for good measure.

Whatever one's personal convictions in this matter (and down here we feel that the Philharmonic is right) we can only applaud everybody concerned for being good-natured about this rather explosive situation. After all, it was close to Christmas and good will was in the air. —From "Mephisto's Musings",

Musical America, January 1, 1958.

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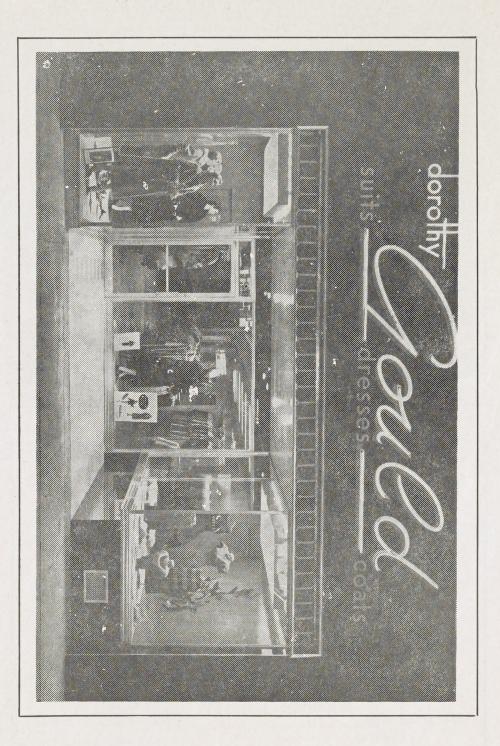
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With its first appearances last season, the DE PAUR GALA vaulted into highest favour with the concert-going public. Capacity audiences, one after another across the country, have applauded this new attraction directed by the brilliant Leonard de Paur, who, for his DE PAUR GALA, has assembled another expert company of over fifty, including soloists, orchestra, and mixed chorus with former members of the de Paur Infantry Chorus.

* * *

Inez Matthews returns as soprano soloist with the DE PAUR GALA, and is joined by the young baritone McHenry Boatwright and narrator Paul Westbrook. Miss Matthews, in particular, will perform the role of Irina in "Lost In The Stars" which she created in the original roadway production. Mr. Boatwright's warmly acclaimed recital debut in Boston was one of the Hub's most striking musical events of last season, and he is a frequent guest artist with the Boston Symphony. Mr. Westbrook is an alumnus of the Shaw Chorale, Wagner Opera Company and last year's DE PAUR GALA.



THE ROGER WAGNER CHORALE HERE APRIL 27th

The Roger Wagner Chorale — hailed by critics as the finest singing group in North America today — will make its bow before Regina's Celebrity Concert audience on Sunday, April 27th at the Capitol Theatre, The group will also appear in Celebrity Concerts at Winnipeg, Saskatoon, Edmonton and Calgary. Headed by its dynamic French-born director, Roger Wagner, the 30-voice chorus embarked upon its second cross-country tour at the beginning of January, 1957. During an eleven-week period the youthful choristers and their conductor appeared in some seventy-five cities from coast to coast. Major cities in which they were heard in concert included Boston, Philadelphia, New York City, Chicago, St. Louis, Kansas City, San Francisco and Seattle.

The Roger Wagner Chorale was invited to England to participate in London's Coronation Festivities, the only American singing group to receive such an invitation. They sang in London's Royal Festival Hall and then embarked upon their first European tour. Highlights were concerts in the famed Salle Gaveau in Paris, in Amsterdam and the Hague, and radio broadcasts over the B.B.C., Radio Paris and Dutch radio.

Movie-goers have heard the Chorale sing in more than twelve hit films, including "The Egyptian", "Desiree", "Day of Triumph", and its own 20th Century-Fox Cinemascope short.

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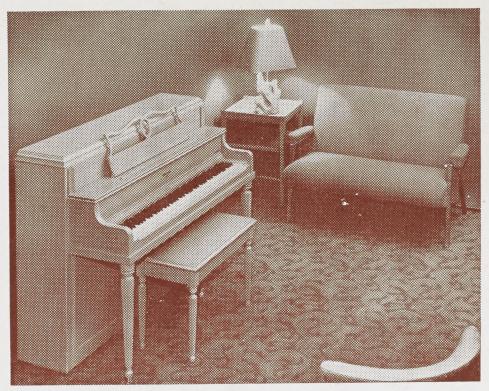


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